

PUBLISHED MONTHLY

PRICE TEN CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME VIII

NEW YORK, SEPTEMBER, 1913

NUMBER 9



ENGLISH EMBROIDERIES

DURING the past few years the Museum has gradually been acquiring representative examples of early English embroideries, and these have recently been brought together and placed on exhibition in the English Room (Gallery 19) on the second floor of the Wing of Decorative Arts, where they will remain until further notice. Through the courtesy of several friends of the Museum, the collection has been augmented by a number of exceptionally fine loans, so that the embroideries, as now exhibited, cover a period extending from the fifteenth to the eighteenth century and may be grouped under two heads: ecclesiastical and secular.

While the *opus anglicanum* of the great period of English work is not represented in the present exhibit save by a water-color drawing of the famous Ascoli Cope, there is among the treasures of the Morgan Collection, to be exhibited during the coming winter, a wonderful strip of ecclesiastical embroidery, formerly exhibited in the Victoria and Albert Museum. This work is ranked by Lethaby¹ as one of the most important in the history of English embroidery and considered by him to be "a royal work executed before 1290." The piece is contemporary with the Syon Cope, and the accuracy of the date is established by the prominence accorded the arms of Edward I (1272-1307) and his Queen (who died in 1290), which appear on either side of the central panel.

The peculiar technique of these early works has been ably treated in a series of illustrated articles in the Burlington Magazine,² and the spiral stitchery employed by English craftsmen in depicting the features of the saints is distinctly shown in the reproduction of the Ascoli Cope above referred to. But while there are wonderful

¹Proceedings of the Society of Antiquaries, London, March 14, 1907.

²May Morris. *Opus Anglicanum* in the Burlington Magazine, 1904-1905. Vol. 6, pp. 278, 440.

G. Baldwin Brown and Mrs. Archibald Christie. *St. Cuthbert's stole and maniple at Durham*. Vol. 23, London, 1913, Nos. CXXI, CXXII.

examples of the ecclesiastical work of the thirteenth and fourteenth centuries, little other than documentary evidence remains to us of the secular work of the period; the wardrobe accounts of English Royalty, however, furnish ample proof of an extravagant use of embroidery in the wearing apparel of the early Kings and Queens.

The field of needlework, an art naturally feminine, was, after the thirteenth century, also taken advantage of by men as a means of livelihood, for the accounts of Edward III³ (1327-1377) record the payment of £140 to Thomas Cheiner for a "vest" embroidered with "divers work" for the King's Chaplain; while another entry refers to William Courtney, who embroidered a garment for the same King "with pelicans and tabernacles of gold."⁴ In the accounts of Richard II (1377-1399) the names of William Sanston and Robert de Asshcombe are mentioned as *Broudatores Domini Regis* and that of Stephen Vyne, who later received a pension from Henry IV, as chief embroiderer to the King and Queen.

These facts lend weight to the theory advanced by Lethaby that the work of the great period was not altogether the product of religious orders, but trade work, wrought in London, probably under similar conditions to those prevailing a century later (1402) when embroidery is recorded as an organized craft, with wardens empowered to search out inferior work.

As the fifteenth century advanced, a marked change appeared in the character of ecclesiastical embroidery. In the design the charm of the early Gothic architecture was lost in heavy columns supporting embattled canopies; the exquisite detail of the thirteenth and fourteenth centuries gave way to a broader technique in which the silk, no longer closely worked, was laid on in a flat surface stitch, only the gold thread work retaining any semblance of careful craftsmanship. The figures of the saints or apostles were often worked on

³Isabella, the Queen of Edward III, in 1317 presented to the Pope a richly embroidered cope. This date would correspond to the Pienza Cope.

⁴Chambers Journal, vol. 71, p. 629. London, 1894.



ORPHREYS, ENGLISH, FIFTEENTH CENTURY

separate linen and applied — as is shown in the fifteenth century altar frontal of the collection — and the same figure repeated with slight variations, which may indicate that details were parceled out in lots to different workers. In fact, the work might almost be said to show a touch of modern commercialism, the duplication of patterns and laxity of technique re-

embroidered with treasonable churchly emblems, found in her wardrobe; and on this evidence she was "attainted of high treason and beheaded without the privilege of being heard in her own defence."¹

The altar frontal above referred to has been identified as one described by T. J. Willson,² who in 1883 brought to the attention of the London Society of Antiquaries



STUART EMBROIDERY (STUMP WORK)
ABOUT 1640

sulting in an over-production that marked the decadence of the art.

The wholesale destruction of ecclesiastical vestments at the time of the Reformation and the mutilation of such as were spared left few original examples to posterity; for the possession of any vestment bearing a "popish" emblem was liable to cost the owner his head, or at least his goods. Historical proof of this is found in the case of the Countess of Salisbury, the mother of Cardinal Pole, who, at the age of seventy, was beheaded by her kinsman, Henry VIII. The only evidence against the victim was a white silk chasuble,

several pieces of ecclesiastical embroidery that originally formed part of the altar furnishings of the church of Kingerby, Lincolnshire. In this remote village, sixteen miles northeast of Lincoln, Catholic services continued to be maintained in the ancient hall of the town after the estate was divided and sold some time in the latter part of the eighteenth century. This parish is one of those mentioned in the *Liber Regis* of Henry VIII, a volume compiled by order of that monarch, who

¹Marshall. *English Embroideries*, p. 85.

²Proceedings of the Society of Antiquaries, 2nd Series, Vol. 9, p. 270. London, 1883.

appointed commissioners to make an inventory of all the ecclesiastical property in the Kingdom. In this report Kingerby is credited with a parish church dedicated to Saint Peter and a living valued at five pounds a year.¹

Mr. Willson dates these pieces from the latter part of the fifteenth century, and attributes their present "mutilated con-

pletely worked, both canopy, background and figure, on the piece of linen. In the third the figures are applied. These figures have gold thread in the cloak or outer dress."

The figures enumerated are:

"Moses with the Tables of the Law;
Aaron (or Nathan) with a horn in right



THE STORY OF REBEKAH

PETIT POINT, FIRST HALF OF SEVENTEENTH CENTURY

dition" to wear and tear and change of fashion. He also mentions the fact that the cope, a garment never used in penal times, has been made into a frontal, which he describes as follows:

"Frontal of red velvet (62 x 36 inches) divided into four panes by three orphreys. Two of the orphreys differ from the third; the two are com-

hand. St. Peter with a key. Two saints nimbed, carry what are probably palm branches. On the velvet panes, a cherub² feathered and winged, the hands joined in adoration. Ground occupied by cutwork flowers in bold design, yellow, blue, dark and pale green and gold set off by rays and scroll flouriations of yellow silk with spangles."

¹"Kingerby, Vicarage (St. Peter): val. King's Books 51.... Patron, 1778, Catherine Parker, wid.,.... 66l. 18s. 2d. certified val." From *Liber Regis vel Thesaurus Rerum Ecclesiasticarum*, by John Bacon, Esquire. Receiver of the First-fruits. London, MDCCLXXXVI.

²Four winged cherubim appear in the sculpture of Chartres Cathedral (thirteenth century) and in illuminations of the same period. Also in the stained glass of St. Albans Abbey. (cf. Hartshorne. *English Mediaeval Embroidery*, London, 1883, p. 101.)

The figure identified by Mr. Willson as Aaron or Nathan is more probably that of King David, the ermine robe and the ink-horn being emblematic of the royal psalmist. The two saints with palm branches doubtless represent Saint Simon with his emblem, a saw.

Other ecclesiastical pieces of this same period are the orphreys acquired by the Museum in 1911, one of which is of especial

Of more interest, perhaps, is the group which shows the hood and orphreys from a cope. The hood has a figure of the Virgin enthroned, bearing the Christ Child on her right arm and holding in her left hand a sceptre. The Virgin and Child wear robes worked in silver-gilt, the dress of the Virgin, worked in dull red, showing beneath her robe. The figure is placed beneath an architectural canopy capped with a finial



JAMES I AND ANNE OF DENMARK
PETIT POINT, LATE SIXTEENTH CENTURY

interest in connection with the altar frontal just described. These orphreys are from a chasuble, the back orphrey being in the form of a cross, the front, a single strip. This single strip, which apparently has seen hard usage, is of the same design and workmanship, the figures being applied, as the left-hand strip of the altar frontal; which suggests the thought that possibly this too may originally have formed part of the altar furnishings of the little church at Kingerby.

ornament combining the red rose and a gilt fleur-de-lis. In the orphrey at the left, the central figure is Saint James the Less with book and club. Above him stands a prophet holding a money bag in his left hand, and below a prophet with a scroll. The orphrey at the right has Saint Paul with a prophet above and below.

In these embroideries the architectural setting of each figure is capped with a finial ornament in which the rose of York

or Lancaster is combined with the fleur-de-lis. In the hood the central motive above the head of the Virgin is the Lancaster rose (red) ensigned with the fleur-de-lis. The prominence assigned to the Red Rose, and the fact of the alternate use of the White and Red, each always ensigned with the golden fleur-de-lis, sug-

reigns still styled themselves "Kings of Great Britain, France and Ireland."

The donor of the original vestment may have been the mother of Henry VII, Lady Margaret (1441-1509), Countess of Richmond, who was famous for her ecclesiastical gifts, having endowed Christ's and St. John's Colleges, Cambridge, and



EMBROIDERED BEDSPREAD
CREWEL WORK, LATE SEVENTEENTH CENTURY

gests the period of Henry VII (1485-1509), who himself represented the claims of Lancaster, and his queen, Elizabeth, daughter of Edward IV, those of York, while their daughter Mary married Louis XII of France. The ensigning with the fleur-de-lis, however, may merely be the assertion of the old Plantagenet claim (made by York and Lancaster alike) to the Crown of France. It will be remembered that until the reign of George III the British sove-

ruled founded divinity professorships both at Oxford and Cambridge.

The architectural details shown in these ecclesiastical pieces differ from those found in the embroideries of earlier date. The Gothic type with its delicate spiral columns supporting canopies of stem work and foliage, which supplanted the geometric period, gave way in the fifteenth century to the heavier type with niched piers and the overhanging embattled canopies; and

it is interesting to note in these transitional stages the parallel found in the designs used for painted glass of the same periods. Take, for instance, the rose window¹ at the Auxerre Cathedral (second quarter of the thirteenth century). In this the central motive, the Agnus Dei, is surrounded by eight trefoils framing four angels and the symbols of the four evangelists. This design, bisected, at once suggests the patterns of copes produced in the thirteenth century, notably the Syon Cope. Again in the De Moulins window of the Evreux Cathedral (fourteenth century) we find the identical twisted columns with foliated canopies which form the basis of the designs used for the copes of that period (i. e. the Pienza Cope); while the niched piers with embattled canopies shown in the embroideries under discussion are duplicated in the west window of Winchester Cathedral (first half of the fifteenth century). The parallel might also be carried a step further in tracing the rich yellow tones of the silks to the influence of the yellow enamel that first made its appearance in glass in the early fourteenth century.

In the late fifteenth and early sixteenth centuries we find the architectural motives abandoned for a ground powdered with individual devices, conventionalized floral forms, the lily, rose, or pomegranate interspersed with double-headed eagles or the feathered cherubim² and seraphim worked separately and applied. An example of this type of church embroidery is shown in the chasuble of green Italian brocade lent by Mr. Morgan. The foundation of this vestment was, without doubt, originally a cope. The ground is semé with floral forms worked in shades of brown and yellow with gold threads; the orphreys are of the same.

Turning to the group of secular embroideries, we find three distinct types, that done in tent stitch or petit point on

fine canvas, the raised or "stump" work of the Stuart period, and the crewel work often referred to as Jacobean work. Embroideries of the first and second groups are confined to what are often termed "tapestry" or "embroidered" pictures. These, when done in petit point, in many cases resemble tapestries in miniature. This is especially true of the exquisite piece lent by Mrs. J. W. Alexander in which there are 2,021 stitches to the square inch. The subject represents incidents in the life of Abraham, and in drawing, composition, and coloring it has all the charm of a Gobelin in miniature. The best period of this work dates from the late sixteenth and early seventeenth centuries, but it continued to be popular throughout the century and was revived again in the early eighteenth century.

The earliest piece of this class owned by the Museum dates from the latter part of the sixteenth century, and represents James I and his Queen, Anne of Denmark; the panel is doubtless a fragment from a larger piece. The figures wear the elaborate costumes of the period. Other subjects represented in this type of work are Rebekah, of which there are two examples; Orpheus, unique in its silver thread background and occasional bits of raised work; Piping Shepherds and Shepherdesses with their flocks, a subject popular towards the end of the seventeenth century.

In Stuart embroidery a variety of subjects is represented: biblical, mythological, and royal. Two of these panels differ so markedly from the usual stump work as to class them outside of Stuart embroidery, although the technique is the same. These represent the legends of Saint Augustine and Saint Anthony, the figure of the saint in each instance occupying a central position in the composition. The work is on linen; the faces of wood are well modeled and covered with satin; the vestments and landscapes, worked almost entirely in metal, have turned a dingy brown. These are remarkable examples of unique composition that illustrate an interesting variety of this type of embroidery. Among the biblical subjects represented are Abraham and

¹Westlake, N. H. J. *A History of Design in Painted Glass*. London, 1881.

²cf. fifteenth century glass at Lavenham showing tracery of cherubim; also the musical angels in glass of the same period at Beauchamp Chapel, Warwick.

Isaac, shown in several works, one a charming work-box lent by Mrs. Pinchot. Other subjects are the Queen of Sheba, Cain and Abel, Adam and Eve. Mythology is represented by the Judgment of Paris, Pomona, Vertumnus and Pomona, and, as above stated, Orpheus. The panels comprising royal subjects are chiefly devoted to portraits of Charles I and his Queen, Henrietta Maria, and Charles II and Catherine of Braganza. These royal personages, grouped sometimes with attendants or again as individual figures, are usually placed on a white satin background more or less covered with scattered floral forms, birds, and beasts, with the inevitable fountain or rocky pool and the castle in the background. The figures are richly appareled in costumes of the period, slight details in the dress often furnishing a clue as to the date of production. In the beautiful piece lent by Mrs. Alexander, the flaring boot tops of Charles II indicate that the piece was probably worked shortly after the coronation, at which time this style of lace-trimmed boot-top was introduced by English dandies who followed French fashions. This piece, in which the costumes of the king and queen are embellished with seed pearls, shows Stuart embroidery at its best period; later the raised work reached the extreme of grotesqueness shown in the fragmentary piece illustrating the Queen of Sheba before King Solomon, where the miniature dolls remind one of the wax effigies of royalty in Westminster Abbey. One unique piece, lent by Mr. William Milne Grinnell, is unusual in having a canvas background worked in basket stitch with three figures of animals in relief; this is an early example and shows a transition from the petit point canvas work, such as is found in the charming slippers lent by Mrs. Pinchot, to the raised work of the Stuart type.

Much has been written in regard to the origin of stump work; historical records would seem to indicate that needlework of this particular class was the popular diversion of the women of royalist households, and the rich materials employed in its production, and the sumptuous costumes portrayed, all point to such prov-

enance; furthermore, the elaborate book-bindings of Little Gidding might readily have proved an inspiration to the expert needlewomen of court circles who could produce, in delicate embroidery and stump work, portraits quite as charming as those of the artists who, a century later, used wax as a medium in miniature work.

Bead work, a fashion probably imported from Italy, gained in favor during the reign of Elizabeth and retained its popularity throughout the Stuart régime; it flourished side by side with stump work. A unique example may be seen in the piece recently presented to the Museum by Mr. Ephraim B. Levy. This dates from the middle of the century, the costumes of the figures corresponding to those shown in the Frans Hals portraits painted between 1645 and 1650.

The last group, the crewel work of the late seventeenth century, is represented by a bedspread and several smaller pieces. The spread, worked in various shades of deep blue, green, brown, and red on a white twilled ground, has a design more or less Oriental in character with its central tree rising from the bank of "terra firma" or "waves," an arrangement often found in Chinese embroideries, especially in mandarin coats. This style of work was much in vogue as bed and wall hangings toward the end of the seventeenth century and the beginning of the eighteenth, and doubtless was influenced by the importations of the East India Company. An apron in blue silk embroidered in crewel and gold thread is a later development of this work. This piece, with a delightful reticule of the same period, is the gift of Mrs. Frank D. Millet.

The charm of the collection is enhanced by its installation in the English room, supplemented as it is by household furnishings, notably the embroidered sofa and chairs of the period of Charles II, the gift of Mr. Alexander Smith Cochran. At the end of the gallery hangs De Heere's portrait of the Virgin Queen under whose régime the Embroiderers' Company was incorporated in 1561. The portrait, presented by Mr. Morgan in 1911, is three-quarters-length and shows the queen in a regal gown of rich embroidery.

F. M.



HEPHAESTUS FORGING ARMOR FOR ACHILLES

A MANTELPIECE BY PEDONI

THERE is now on exhibition in Wing F, Gallery 5, one of the most important of the Museum's recent purchases in the field of decorative sculpture. This is a Renaissance mantelpiece in marble, exquisitely carved and signed by the sculptor Giovanni Gaspare Pedoni, who worked in Cremona at the end of the fifteenth century and in the first years of the sixteenth century. The mantelpiece measures $65\frac{1}{4}$ inches in height by $77\frac{1}{4}$ inches in width; the depth is $27\frac{3}{4}$ inches. These proportions are in harmony with the delicacy of the ornament which would have been less appropriate on a mantelpiece of larger and more imposing design.

Two slender, fluted Roman Doric columns, the echini and tori ornamented with the egg and dart pattern, support an entablature of three parts — architrave, frieze, and cornice — enriched with beading, dentils, egg and dart mouldings, and other ornament. On the front of each column, suspended by ribbons from a grotesque mask, is an escutcheon with armorial bearings. The frieze consists of three panels sculptured in fairly high relief with scenes from the life of Achilles. The central panel is twice the length of the other two, which are separated from it by consoles in low relief with acanthus leaf ornament. At each extremity of the frieze is a portrait medallion enclosed by a frame or wreath and attached by ribbons to the face of a small pilaster. On the sides the frieze is decorated with foliage grotesques. An escutcheon on the pilaster forming the

left extremity of the right side is inscribed HOC|OPUS|ME|FEC(IT)|ZOVAN|PED|ON.

From left to right the subjects represented on the frieze are (1) Thetis immersing the infant Achilles in the Styx; (2) Hephaestus forging armor for Achilles at the request of Thetis; (3) the death of Achilles. In the first scene, the sea deity Thetis kneels at the left of the bank of the river, holding by the right heel her infant son whom she plunges in the water of the Styx. In consequence of this, it will be remembered, Achilles was rendered invulnerable in all but the heel by which she held him. Achilles having lost his arms through the death of Patroclus, who had worn them in battle, Thetis obtained for him from Hephaestus a suit of impenetrable armor. In the second scene Hephaestus is represented on the left working over his anvil as he beats out a piece of plate (the famous shield?). Kneeling beside him is a youthful armorer busy with the helmet. Further on at the right Thetis is seated, regarding the scene. With her right hand she holds the completed cuirass. Behind her, emerging from the waves of the sea, is her richly decorated chariot. The background at the left represents the wall of a stone building with a small barred window. In the third scene, Achilles has been wounded in his vulnerable heel by the shaft of Paris, guided by Apollo, and kneeling prepares to draw the arrow from his wound. He wears the armor made for him by Hephaestus. At the left may be seen the prows of several galleys. On the one nearest is the figure of a nude warrior. A barren tree is represented at the right.

For the Palazzo Raimondi in Cremona,



ACHILLES IMMERSSED IN THE STYX



DEATH OF ACHILLES

built by the celebrated humanist, Eliseo Raimondi, in 1495-96, Pedoni executed several capitals, one of which is signed and dated 1499, and at least two mantelpieces. One of these, a masterpiece of decorative sculpture, dated 1502, is now in the Palazzo Comunale, Cremona; the other, less elaborate, dated 1501, is now in the Casa

Trecchi at Maleo. Our mantelpiece in its general proportions and details closely resembles that in the Palazzo Comunale, which differs from ours principally in the frieze, which is ornamented with grotesque designs instead of figural scenes.

J. B.



NUBIAN OBJECTS ACQUIRED BY
THE EGYPTIAN DEPARTMENT

THE Egyptian Department having acquired early in the present year over seventy objects¹ from the excavations of the "Oxford Expedition to Nubia," a short account of recent research in Nubia, as well as comments on the new accessions, may be of interest to the readers of the BULLETIN.

As an offshoot of Egyptology, the archaeology and language of Nubia, the land directly south of Egypt, above the First Cataract of the Nile, have been now for nearly a decade subjects of special interest. The history of Egypt's relations with Nubia in its main outlines had indeed already been recovered. In brief, it consisted of a series of increasingly successful efforts on the part of Egyptian kings, perhaps from the time of Menes, certainly from the Old Kingdom onward, to gain and hold sway over the southern lands which furnished gold, ivory, ebony, and other supplies valuable to Egypt. Not until the eighth century before Christ do we hear of a powerful native kingdom established at Napata, far to the south, at the foot of the Fourth Cataract. This Ethiopian² monarchy had a short period of expansion when its kings ruled Egypt. But the Hebrew prophet described the Ethiopian rulers who comprised the Twenty-fifth Egyptian Dynasty truly when he called them a "broken reed," for they were unable to resist the Assyrian power and the boundary of Ethiopia was soon pushed south again. In the sixth century B. C. another retreat southward was made beyond the effective barrier of the Fourth and Fifth Cataracts. Here, in the fertile "island of Meroë," the region bounded by the Nile, the Atbara, and the Blue Nile, in an isolation which the modern historian can scarcely penetrate, the late Ethiopian, or "Meroitic" kingdom lost its superficial Egyptian cul-

ture and developed a peculiar civilization of its own. During this time there grew apace the classical tradition of the Ethiopians as a marvelously rich and ancient people, the ancestors of the Egyptians, and the source of all civilization. In the Ptolemaic and Roman periods the Ethiopians again had contact with the outside world. Probably a little earlier than the Roman conquest of Egypt, their theocratic government of weak kings controlled by priests was displaced by a line of queens each of whom bore the name of Candace, just as the Egyptian monarch was called Pharaoh. It was the chief treasurer of one of these queens, himself an Ethiopian, who listened to the preaching of Philip (Acts 8, 27). It is uncertain how long this dynasty of queens ruled, or indeed how substantial its power really was, and the history of the dissolution of the Ethiopian kingdom, probably before the end of the fifth century A. D., is obscure.

But what were the racial affinities of the early inhabitants of Nubia and the character and historical sequence of the material remains of their civilization? How, too, could a clue be found to the decipherment of the Meroitic inscriptions? These were questions to which the accounts of modern travelers,³ excavations to secure plunder,⁴ or even the careful survey of a Lepsius⁵ had given no adequate answer.

There was need both of detailed records of the ancient monuments above ground, using modern photographic methods, and of systematic investigation of the cemeteries and buildings which could only be reached by excavation. Activity along these lines was inaugurated in the season 1905-06. Doubtless the time was ripe for this new effort. The Sudan, so long

¹One of the most valuable travelers' accounts of Nubia is that of Frédéric Caillaud, *Voyage à Meroë*. The plates of this work were issued in 1824 and the four volumes of text in 1827.

²Those of Ferlini in 1834 yielded the gold treasure of an Ethiopian queen, now in Berlin and Munich. This treasure was admirably published in 1910 by Professor Schäfer in *Aegyptische Goldschmiedearbeiten*, pp. 93-188, Pls. 21-36.

³Richard Lepsius. *Denkmäler aus Aegypten und Aethiopien*, Part V entire and Pls. 1-11 in Part VI.

¹On exhibition during the month of September in the Room of Recent Accessions.

²Ancient Ethiopia was geographically equivalent to modern Nubia and did not include Abyssinia.

inaccessible because in the control of the Mahdi and his fanatical hordes, had been regained at the close of the last century and was now under a firm Anglo-Egyptian rule. Egyptology in the meantime had made vast strides and scholars could now afford to give attention to related studies. But the decision of the Egyptian government to raise the dam across the river at the First Cataract sufficiently to flood the banks of Lower Nubia another twenty-three feet above the high-water mark of the original reservoir, and thus inevitably to make the region uninhabitable and greatly to injure, if not destroy, its ancient monuments, was a vigorous incentive to immediate action.

In the winter of 1905-06 the Government Inspector of Antiquities in Upper Egypt, Mr. Weigall, journeyed twice in Nubia, recording the condition of the temples and making observations of value for future research.¹ In the same season, at his instigation, the first excavations were undertaken, two hundred graves being opened at Kostamneh, about sixty miles south of the First Cataract. How much at sea archaeologists were then in dealing with Nubian antiquities is indicated by the brief statement with regard to these graves, "As yet it is impossible to fix their age."² Also in 1905-06 the first expedition exclusively for the purpose of recording inscriptions in Nubia, namely, that sent out by the University of Chicago, began its work, which was continued in the following season.³ This epigraphical survey was taken up again later under the auspices of the

Berlin Academy.⁴ The negatives of the two expeditions are now deposited in Berlin, where they form a valuable corpus of texts from Nubian monuments to which generous access has already been granted by the leaders of the expeditions at the request of qualified scholars.

In the meantime in 1906-07 the Egyptian government had organized its work in the part of Lower Nubia to be affected by the raising of the dam at Assuan. Under the direction of the Department of Antiquities foundations were strengthened and other measures used to put the temples in condition to withstand the annual flooding. Furthermore, the territory was divided among three Egyptologists, one an Englishman, one of French nationality, and the third a German, who were asked to record on behalf of the Egyptian government all the reliefs and inscriptions found within their respective regions.⁵ The Survey Department of the government in the same years completed a topographical survey of the lands bordering the great reservoir and carried through an archaeological survey, conducting systematic excavations of the ancient cemeteries. These excavations were of fundamental importance in clearing up questions as to the race and civilization of Lower Nubia in antiquity.⁶

Sites farther south in Nubia were excavated by expeditions from three foreign universities, namely, the Expeditions of the Universities of Pennsylvania⁷,

¹A. E. P. Weigall. Report on the Antiquities of Lower Nubia, 1907.

²Archaeological Report of the Egypt Exploration Fund for 1905-06, p. 20. Also *Annales du Service des Antiquités de l'Égypte*, vol. 8, pp. 139-41.

³Preliminary reports in the *American Journal of Semitic Languages and Literatures*, XXIII, pp. 1-64 and XXV, pp. 1-110.

⁴H. Schäfer and H. Junker. Bericht über die von der Königl. Akad. der Wissenschaften in den Wintern 1908-09 und 1909-10 nach Nubien entsendete Expedition.

⁵A large series of volumes under the serial title *Les temples immergés de la Nubie* already testifies to the energy and rapidity with which these tasks were performed.

⁶Two series of publications, the preliminary Bulletins and the Reports of the Archaeological Survey of Nubia, give the results of this work. The Bulletins have now been discontinued. These books, as well, indeed, as nearly all the works mentioned in the footnotes of this article, may be seen in the Museum Library. The latest volumes of the Reports have not yet reached New York and so unfortunately have not been accessible to me.

⁷Working at Wady Halfa, Karanog, and other sites in Lower Nubia. The results secured during the years 1907-11 have been published in eight volumes under the general title *Eckley B. Coxe Junior Expedition to Nubia*. The principal authors are Dr. Randall-MacIver and C. Leonard Woolley, who conducted the work. The Meroitic inscriptions are edited by F. Ll. Griffith and the churches are discussed by G. S. Mileham.

Liverpool,¹ and Oxford.² Mention should also be made of the expedition sent out by the Imperial Academy of Sciences of Vienna to secure, before it should be too late, records of the special dialect of the Nubian language spoken in the region of the reservoir, the inhabitants of which were so soon to be dispersed. Some phonographic records were taken. But in the main, the members of the expedition, already conversant with modern Nubian, wrote down at the dictation of a native in each district all the information they could elicit about place and personal names, the industries and folk-lore of the respective villages. The material thus amassed is interesting in its content as well as of philological worth.³

As the problems presented by Nubia have been attacked only so recently, it can readily be understood that they are not yet solved in full. Especially is it to be expected that from the inscriptions now available in photographs and accurate hand-copies students will be gleaning new information for years to come. But an attempt may here be made to summarize some of the results already evident.

In the course of the government excavations of the cemeteries immediately above the First Cataract certain clearly-defined groups appeared. They were distinguished from one another by the mode of burial and the nature of the pottery and other objects deposited in the graves, as well as by the physical characteristics of the bodies. Their chronological limits being at first uncertain, they were called the A, B, C, D, and X groups. These groups all included some material which was new and other objects which had a familiar look to any one trained in the observation of Egyptian material. Only one group — the earliest — was uniformly Egyptian in character and that did not

need a preliminary letter, for its accordance with predynastic remains north of the First Cataract made its position at once certain. It was later ascertained that the "A" group corresponded roughly to the Early Dynastic period in Egypt, the "B" group to the Old Kingdom, the "C" group to the Middle Kingdom and time immediately following it, the "D" group to the Empire, and the "X" group to the late Meroitic kingdom. There was a curious lack of remains which could be definitely dated to the period between the fall of the Egyptian Empire and the advent of the Ptolemies. Nubia, which until nearly the close of the prehistoric period had been fully abreast of Egypt in civilization, from the Early Dynastic period on suffered marked retardation. Some industries which had long since died out in Egypt and others which had been greatly advanced were continued unchanged in the conservative and backward south. But some idea of the objects characteristic of different periods may better be given apropos of our own new accessions — so far as the limits of a BULLETIN article permit.

About 2800 B. C., so the government excavations further revealed, Lower Nubia was still inhabited by the same race that occupied Egypt — the earliest race known to have lived in the Nile Valley. These people were of small stature and slight build, with long narrow skulls. Their hair was brown or black, straight or wavy, but never "woolly," and the men had only scanty facial hair. These characteristics they shared with many related peoples who at the close of the neolithic age, when we first meet them in Egypt, also occupied the Mediterranean basin, western Europe, and even the southern shores of Asia as far as India. It has recently been proposed to call them collectively the "Brown Race" and to accept the north African shore as the probable home from which the race spread afar.⁴ But after 2800 B. C. a di-

¹An account of the work of the first season, 1909-10, is given by John Garstang, A. H. Sayce, and F. L. Griffith in Meroë, the City of the Ethiopians.

²Preliminary brief reports of two seasons' work at Faras have appeared in the Archaeological Reports of the Egypt Exploration Fund, 1910-11, p. 18 and 1911-12, p. 22. This expedition was expecting to excavate Napata last winter.

³Hermann Junker. Vorläufiger Bericht über die Sprachenexpedition nach Nubien im Winter 1911.

⁴G. Elliot Smith. The Ancient Egyptians. Cf. also Vol. II (The Human Remains) of the Reports of the Archaeological Survey of Nubia.



FIG. 1. NUBIAN POTTERY OF THE EARLY DYNASTIC PERIOD



FIG. 2. NUBIAN POTTERY OF THE MIDDLE KINGDOM

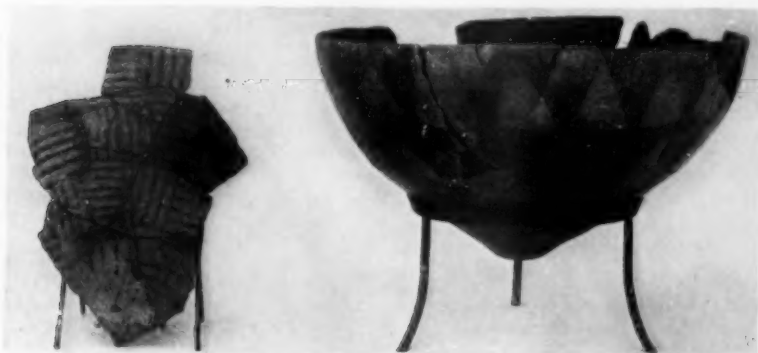


FIG. 3. FINE BLACK NUBIAN WARE WITH RED-POLISHED EXTERIOR
EARLY DYNASTIC PERIOD

vergence between the population of Egypt and that of Lower Nubia set in. The former was made harder by admixture with broad-skulled, white aliens coming in from the north, the latter was modified by a negroid element from the south. This negroid element came in waves. The first which left a marked impression appeared in the time of the "B" group. The people of this period exhibit some characteristics derived from negroes of small stature allied to the pigmy races of central Africa. By the Middle Kingdom a homogeneous Nubian race had developed. It is worth remarking that despite the negroid admixture these "Middle Nubians" were still predominantly like the Egyptians — but like the prehistoric Egyptians rather than their own contemporaries in Egypt. Later negroid waves showed the characteristics of tall negro races. As few skeletons of actual negroes were found in Lower Nubia, it is believed that the mixing took place further south, that the Brown Race originally extended to the Blue Nile, and that periodically migrations of people from the south who had intermarried with negroes took place and eventually introduced a considerable negroid element into the north of Nubia. It would be a satisfaction if this theory could be further tested through the discovery of early cemeteries above the Second and Fifth Cataracts and the examination of the human remains by trained anatomists.

In the decipherment of Meroitic inscriptions progress has been made, though the study is still in an early stage. These inscriptions are of late date, the majority of them belonging to the early centuries of the Christian era. In earlier times the language of the ruling class in Nubia had been Egyptian and a harvest of inscriptions in Egyptian hieroglyphic and in the cursive forms of Egyptian writing has been gathered in the course of the epigraphic surveys of Nubia mentioned above. But after Meroë was made the capital of the Ethiopian kingdom and contact with Egypt was reduced to a minimum, the Egyptian hieroglyphic inscriptions became more and more debased and eventually all records were inscribed in the native

language in a special form of writing developed from the Egyptian. Years ago, under Lepsius, bilingual cartouches of a Meroitic king and queen in Egyptian hieroglyphic and Meroitic hieroglyphic were made to yield the values of a few of the Meroitic characters. But there was so little material to work with that the study of Meroitic remained for more than half a century practically at a standstill. It was resumed in 1907 by the Oxford Egyptologist, Mr. Griffith, who has advanced the study greatly not only by his own researches but by publishing in facsimile a large body of Meroitic texts.¹ Now, the alphabet of twenty-three letters, in both its hieroglyphic and cursive forms, has been determined, four of the letters proving to be vowels.² The names of many places, deities, and individuals and some Egyptian and Meroitic titles have been recognized. But almost nothing of the real Meroitic vocabulary is yet known. It has been seen that the language is without grammatical gender, that the place of inflections is taken by post-positions and suffixes, but it is still uncertain to what group it belongs. The most natural solution would seem to be that the Meroitic language was the precursor of Nubian, particularly since Professor Schäfer of the

¹The Meroitic texts discovered by the expeditions of the Universities of Pennsylvania, Liverpool, and Oxford have all been edited by Mr. Griffith; those found by the University of Pennsylvania alone forming in 1910 one half of the known inscriptions. To realize the advance made in two years in the study of Meroitic, one has only to compare the discussions in *Areika* with those in *Meroitic Inscriptions* of Shablul and Karanog, Vols. I and VI of the publications of this expedition (cf. note 7, p. 201). The inscriptions found by the Oxford Expedition are yet to appear. All the Meroitic texts known, aside from those found by the three university expeditions, have been published by Mr. Griffith in two volumes of the *Archaeological Survey of Egypt* (Eg. Expl. Fund), *Meroitic Inscriptions*, Parts I and II.

²The Meroitic hieroglyphic inscriptions look odd to one accustomed to Egyptian hieroglyphs. Some signs which are comparatively rare in Egyptian are alphabetic in Meroitic and others are misdrawn. The words are separated by pairs of dots. Furthermore one reads in the direction in which the birds and human figures face, which is the opposite of the practice in Egyptian.

Berlin Museum has established that Nubian was the language of Christianity from the First Cataract to the Blue Nile. The view that Meroitic is an early form of Nubian was actually held at first by Lepsius, in the early days of the study (though later retracted), and Professor Schäfer speaks of the Meroitic inscriptions as Early Nubian (*altnubisch*). Mr. Griffith, however, is more cautious. One of his latest statements is, "The connections with Nubian are not very close."¹ With the

a care in the making which render them delightful objects as compared with the degenerate types of pottery which were being produced in Egypt at this time. They are comparable rather to the late prehistoric Egyptian pottery, the retardation of Nubian industries, as compared with those of Egypt, where stone vessels had superseded the better grades of pottery, being already evident. The two large vessels were for the storage of food and one has pot-marks on it—a rude



FIG. 4. MEROITIC POTTERY, SECOND TO FIFTH CENTURY A. D.

comparatively abundant material now available, it is to be expected that in time uncertainties will be cleared away.

The Nubian objects just acquired by the Museum were found at Faras, about twenty-five miles north of the Second Cataract. They illustrate the characteristic remains of three of the chronological periods which were defined in the course of the government excavations further north (p. 10). First, we have a considerable representation of the contents of a single grave of the "A" group (Early Dynastic), having received twenty-one out of at least forty-four objects which this one burial comprised. Figs. 1 and 3 show some of the pots from this tomb group. All are hand-made and hand-burnished and display a feeling for form and

representation of an oryx and a geometrical figure. Such scratchings are well known on early Egyptian pottery and were perhaps marks of ownership. The vessel having the pot-marks (on the left in Fig. 1) is in form, material, and technic thoroughly Egyptian in character. On the other hand, the tomb contained some vessels of fine black clay having thin walls, a highly reflecting black surface within, and a red polished surface decorated with red patterns without; the patterns consist of hatched rectangles and other geometrical figures (Fig. 3). This class of pottery has been found commonly elsewhere in Nubia but only once in Egypt.² Among the other objects in this grave were a bronze piercer, a stone mortar (for charcoal?), a

¹Arch. Rep. of the Eg. Expl. Fund for 1911-12, p. 29.

²Dr. Reisner's E. D. Type V. See Rep. Arch. Surv. of Nubia, I, p. 327.

stone upon which to grind corn together with its grinder, parts of an ivory bracelet, a univalve shell, and some beads. The beads included one wide disc bead and numerous small disc beads, the latter a type common in all periods. These specimens, made of garnet, carnelian, and glazed stone, are particularly dainty (Fig. 5, below). From another grave a slate palette, in shape an oval with the ends cut off, has still upon it some of the green malachite commonly used as an eye cosmetic. This small palette is also an object typical of the prehistoric age. The use of such palettes had died out in Egypt, but continued in Nubia in the Early Dynastic period.

The Nubian "B" group is not represented among our objects. It was a time of great poverty in Nubia and the suggestion has been made that some unfavorable economic change¹ brought about this condition and may eventually have driven companies of the Nubians to seek an easier subsistence in the north. However that may be, there have been found in Egypt a few cemeteries dating from the Middle Kingdom which are unlike other contemporary Egyptian cemeteries. When first found, before the days of research in Nubia, they were very puzzling and the graves were dubbed "pan-graves" because of their round, shallow form. We still speak of "pan-grave" pottery, but it now appears that these cemeteries were the burial-places of Nubians who had wandered into Egypt. The objects found in them differ only slightly from Nubian material of the "C" group, and then only in respects readily accounted for by Egyptian influence. The typical "C"-group pots are of two classes — thick-walled, gray, black, or reddish vessels, chiefly bowls, of soft clay with incised decoration in linear patterns, the incisions being often filled with chalk, and pots of somewhat better clay and greater variety of form, black-polished inside and black-topped and red-polished outside (Fig. 2). Both kinds of ware were known in the predynastic period, the incised ware being relatively scarce. They were not allowed wholly to die out in

¹Arch. Surv. of Nubia. Report I, p. 335 and Bulletin, No. 6, pp. 12-13.

Nubia, however, as they did in the north, and indeed it is reported that to this day in Nubia, red black-topped pots are made which are hardly distinguishable from those of the prehistoric age.² This class of pottery is often highly artistic, the red being of a pleasing, rich shade and the polished black making an effective border. The red surface was produced by a wash of haematite and was burnished by friction. The black polish was obtained by chemical action in the firing.³ The incised bowls, though humble in material, show a degree of sophistication which distinguishes them from the prehistoric pots of similar, primitive technic. Even though the potter's wheel had been invented by the time of the Third Egyptian Dynasty, wheel-turned vessels still had little vogue in Nubia, and both these characteristic classes of pottery, like the Early Dynastic pots (p. 205), display irregularities of outline and traces of the hand molding which give a certain interest to each individual piece. Perhaps only a person who has himself attempted to form, by hand, from a lump of clay, a shapely vessel can fully appreciate the degree of skill necessary to attain such results. In addition to the pottery, the Museum received a few oddments — a bone needle and some beads of shell and breccia (Fig. 5, third string from bottom) — belonging to the "C" group.

Passing over the "D" group, which is not represented here, we have before us an interesting array of Meroitic objects. The "C"-group objects are a little later than 2000 B. C. in date. With the Meroitic objects we spring over about two thousand years to the early centuries after Christ. The observer will immediately sense a radical difference in the appear-

²Rep. Arch. Surv. of Nubia, I, p. 6.

³The potter's kiln was not yet used and the pots were placed in an open fire in an inverted position and in contact below with smouldering fuel which carbonized the rims and interiors. An account of modern experiments in making red, black-topped vessels is given in Areika (Vol. I of the publications of the Expedition of the University of Pennsylvania [cf. note 7, p. 201], pp. 17 and 18), and numerous vessels of this class from predynastic Egypt may be seen by the visitor to the Museum in the First Egyptian Room.

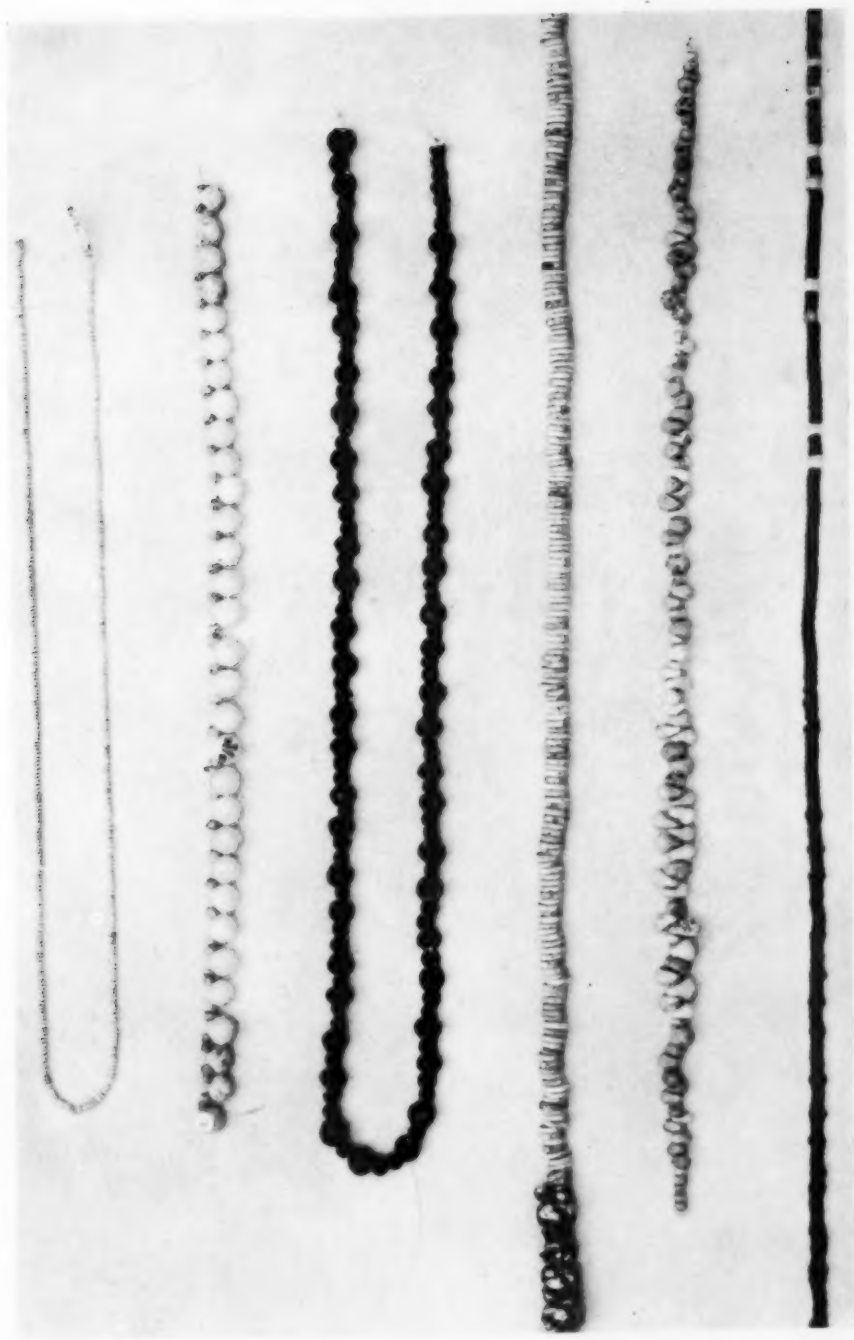


FIG. 5. BEADS FROM NUBIA. OLDEST STRINGS AT THE BOTTOM

ance of this later material. The Meroitic vases exhibit practised use of the potter's wheel. The walls of the smaller vessels are thin and the clay finely levigated. Both Egyptian and classical influences may be discerned in the forms and painted decoration of these vases. The small pots with spout (Fig. 6) are precisely the shape of pots found in infants' graves in Egypt as early as the Middle Kingdom.¹ In Nubia, too, they occur with the burials of children and the form has consequently been named "child's feeder." The form of the jug in Fig. 4 could be duplicated among Roman vases; the festoons on its body and debased vine-pattern on its shoulder were probably suggested by Alexandrian models. The scale pattern and the double palmette on two of the smaller vases might have been derived from either Egyptian or classical ornament. But despite the elements which testify to commercial relations with the north, these vases are not mere imitations of foreign models, but have a distinctive character of their own. One of the most popular

forms is the low tumbler. There are also vases whose decoration consists of designs pressed into the clay while still soft. One tumbler (Fig. 4, at left) illustrates this class. Another vase is clearly an importation into Nubia. It is the small bowl (Fig. 6, in middle) with excessively thin walls and decoration in slip (clay in solution), which was manipulated much as frosted decoration is put on cake. Such bowls are well known in the Roman world and date from the third century A. D.² Besides the pottery, we have a group of bronze vessels and numerous strings of beads from this period (Fig. 5). One of the bronze vessels may be a "child's feeder." The beads show a falling off in material. There are fewer strings of real garnets or carnelian, and a greater use of glass imitations of semi-precious stones. The blue-glazed beads continue and one of the most charming strings is composed of very tiny, light-blue disc beads (at top, Fig. 5). Some of the glass beads were gilded and then covered with a transparent coating of glass to protect the gilding.

C. L. R.

¹Such a tiny vessel with spout may be seen in the Fourth Egyptian Room in Wall-case P beside the child's coffin in which it was found. It is a Twelfth Dynasty object from Lisht.

²Wall-case F in the Ninth Egyptian Room contains another Roman vase with decoration in slip and a number of other Meroitic vases.



FIG. 6. MEROITIC POTTERY, SECOND TO FIFTH CENTURY A. D.

NOTES

PATRICK HENRY REYNOLDS

ON the twenty-first of August, Patrick Henry Reynolds, the Registrar of the Museum, died after an illness of over five months. In his death the Museum has lost a devoted and efficient officer, who had been in its service twenty-seven years, having begun as an Attendant in 1886. During General di Cesnola's administration he was advanced from one position to another, until he became an Assistant Curator, and with the reorganization of the Museum staff in 1906 he was made Registrar. The fidelity with which he performed the duties that were assigned to him, and the remarkable accuracy with which he kept himself informed of the locality of the countless objects in our collections, whether they were on exhibition or in storage, during the extensive changes and additions of the last few years, made him a most valuable assistant to the Director and the other officials of the Museum, by all of whom he will be sincerely missed.

RECEPTION, TRIENNIAL CONVENTION OF THE PROTESTANT EPISCOPAL CHURCH.—The Trustees of the Museum and the Bishop of New York will give a reception to the members of the Triennial Convention at the Museum on the evening of October 9th.

This will be a special reception, invitations to which will be confined to Bishops, clerical deputies and lay deputies of the Convention, guests of the Bishop, and Corporation Members of the Museum. It should not be confused with the general receptions of the Museum, to which all its members are invited. The first of these for the current season will probably be held upon the occasion of the opening of the loan exhibition of the Morgan collections, the date for which cannot yet be fixed.

A SCHOOL SUPPLEMENT TO THE BULLETIN.—With this number of the Bulletin is issued a Supplement devoted to the subject of the Schools and their interests in the Museum. In it, among other things, are announced three courses of talks for teachers by the Museum Instructor, Miss M. E. Fenton; and there also is an interesting article on the teacher's use of the Museum by a teacher, Miss Louise Conolly, formerly Supervisor of Schools at Montclair, N. J.

THE LIBRARY.—The increased attendance and the nature of the demands made upon the Library's resources, abundantly demonstrate its importance as an indispensable department of the Museum. Not only is it meeting these demands by the frequent addition of new publications, but by developing its latent resources as well.

The number of volumes added during the present year is about 1,700, and some intensive cataloguing has brought to light much valuable material that has long been buried in books and magazines. One piece of work in this direction that has already proved useful enough to justify its continuance, is the making of a card index of plates that appear in sale and exhibition catalogues, periodicals, etc. There are now 15,000 cards representing these plates. Those showing color reproductions have proved especially helpful.

It has proved possible during the past year to give considerable attention to the collecting and arranging of files of newspaper and magazine clippings and loose plates. These files have been greatly enriched through the generosity of Mr. John Henry Buck, who has given a collection of many thousands of articles on art in general, and metalwork in particular. Miss Florence N. Levy has donated a collection of many years' growth upon the subject of American art and artists. Among them are a number of portraits and autographs, which will supplement

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

the collection of foreign artists given by Mr. Samuel P. Avery, in 1911.

Mrs. John Crosby Brown has given 165 pamphlets on music and musical instruments. Others to whom the Library is indebted for gifts during the past month

are Rev. Joseph Anderson, Miss H. J. Baker, Mr. G. M. Curtis, Mr. E. E. Garnsey, Mr. Michelangelo Jesurum, Mr. G. S. Kellogg, Mr. Raymond Kœchlin, Mrs. Philip Lydig, and Mr. P. F. Schofield.

L. E. W.

COMPLETE LIST OF ACCESSIONS

AUGUST, 1913

CLASS	OBJECT	SOURCE
GLASS.....	†Panel of leaded glass, English, seventeenth century.....	Gift of Mrs. F. D. Millet.
METALWORK.....	†Iron game-rack, European, seventeenth century; pewter clock-lamp, German or Dutch, eighteenth century; two broilers, two meat forks, pipe-rack, pair of tongs, toaster, and wafer-iron, English, eighteenth century.....	Gift of Mrs. F. D. Millet.
WOODWORK.....	†Paneled oak door, English, sixteenth century.....	Gift of Mrs. F. D. Millet.

LIST OF LOANS

AUGUST, 1913

CLASS	OBJECT	SOURCE
CERAMICS..... (Floor II, Room 6.)	Two porcelain cups, Chinese, late seventeenth to early eighteenth century.....	Lent by Mr. J. Pierpont Morgan.
METALWORK..... (Floor II, Room 23.)	Silver communion chalice and paten, English, Queen Anne period.....	Lent by St. Andrew's Church of Richmond, Staten Island.
	*Two silver Kean cups, American, nineteenth century.....	Lent by Hon. A. T. Clearwater.
PAINTINGS..... (Floor II, Room 34.)	Madonna and Child, by Jan Gossaert (called Jan van Mabuse), 1470-1541.....	Lent by Mr. J. Pierpont Morgan.
(Floor II, Room 12.)	Portrait of General Stephen Van Rensselaer, by Gilbert Stuart	Lent by the Estate of Stephen V. R. Townsend.

*Not yet placed on Exhibition.

†Recent Accessions Room (Floor I, Room 6).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
SCULPTURE.....	*Marble mosaic fountain, Dam- ascan, seventeenth century. . .	Lent by Mr. Lockwood de Forest.
TEXTILES.....	Fragment of detail embroidery, sixteenth century; seven stump embroideries: Lady in Bower, Nuptial Scene, Two Bishops, Hagar and Ishmael, Henrietta Maria's Reception by Charles I, Queen of Sheba; stump and bead embroidery: Nuptial Scene; two petit point and stump embroideries: Adam and Eve and Sacrifice of Isaac, and Isaac Sacrificed by Abraham; sampler, by Eliza- beth Mine, dated 1610— seventeenth century; sampler, crown and angels over com- mandments, dated 1703— English.....	Lent by Mrs. J. W. Alexander.
(Wing F, Room 19.).....	Stumpwork box-top, period of Charles I; embroidered box with stumpwork box-top, period of Charles II; pair of embroidered high-heel boots, seventeenth century—English	Lent by Mrs. J. W. Pinchot.
(Wing F, Room 19.)	Stumpwork embroidery: ani- mals, trees, etc., English, seventeenth century.....	Lent by Mr. William Milne Grinnell.

*Not yet placed on exhibition.



HOOD OF COPE
FIFTEENTH CENTURY

**THE BULLETIN OF THE
METROPOLITAN MUSEUM OF ART
FIFTH AVENUE AND 82D STREET**

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

Entered as second-class matter, March 23, 1907, at the post office at New York, N. Y., under Act of Congress of July 16, 1894.

Subscription price, one dollar a year, single copies ten cents. Copies for sale may be had at the entrances to the Museum.

All communications should be addressed to the Editor, Henry W. Kent, Ass't. Secretary, at the Museum.

OFFICERS

First Vice-President,	JOSEPH H. CHOATE
Second Vice-President and Secretary,	ROBERT W. DE FOREST
Treasurer,	HOWARD MANSFIELD
Honorary Librarian,	WILLIAM LORING ANDREWS
Director,	EDWARD ROBINSON
Assistant Secretary,	HENRY W. KENT
Assistant Treasurer,	THOMAS D. DUNCAN
Curator of Paintings,	BRYSON BURROUGHS
Curator of Egyptian Art	ALBERT M. LYTHGOE
Curator of Decorative Arts,	WILHELM R. VALENTINER
Curator of Armor,	BASHFORD DEAN
Librarian,	WILLIAM CLIFFORD
Registrar,	
Superintendent of the Building	CONRAD HEWITT

MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
FELLOWS IN PERPETUITY, who contribute.....	5,000
FELLOWS FOR LIFE, who contribute....	1,000
FELLOWSHIP MEMBERS, who pay an annual contribution of	100
SUSTAINING MEMBERS who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5.30 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday, and legal holidays. For further information, see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The Circular of Information gives an Index to the collections which will be found useful by those desiring to find a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the member of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service will be free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made, with a minimum charge of one dollar an hour.

THE LIBRARY

The Library, entered from Gallery 14, First Floor, containing upward of 25,000 volumes, and 36,000 photographs, is open daily except Sundays, and is accessible to the public.

PUBLICATIONS

The publications of the Museum now in print number fifty-four. These are for sale at the entrances to the Museum, and at the head of the main staircase. For a list of them and their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock may be addressed to the Assistant Secretary. Photographs by Pach Bros., The Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* from 10 A.M. to 5 P.M. and *table d'hôte* from 12 M. to 4 P.M.

THE METROPOLITAN
MUSEUM OF ART

THE MUSEUM
AND
THE SCHOOLS



SUPPLEMENT TO THE BULLETIN OF
THE METROPOLITAN MUSEUM OF ART,
NEW YORK
FOR SEPTEMBER, MCMXIII



THE MUSEUM AND THE SCHOOLS

THE MUSEUM AND THE DESIGNER

THE chief asset of a designer is Good Taste — without which all specific knowledge of historic styles, of characteristics of materials, of structural requirements, necessary as it may be, never produces work which is more than commonplace and without distinction. Good Taste can be inculcated by words, can be imparted by traditions, but the surest method by which it can be obtained is by constant association with objects in which it already exists. In the past these objects were gradually assembled in the surroundings of the powerful and wealthy; in the present, methods of reproduction and ease of transportation have made it possible that almost every class of the community may possess objects which until the last few centuries were only to be obtained by the acknowledged leaders of the people. As a natural result, discrimination in regard to merit is often overcome by desire for display. The taste of the individual untrained by association with the best, is more than satisfied with the worst. Training in good taste is therefore essential, and the collections of Art Museums are of very great benefit in this respect, for while Ethnological and Archaeological Museums display everything which relates to the history of man, the Art Museum shows or should show only the best art of periods and people. The objects have been sifted by selection, not only by the creators but by the collectors and exhibitors.

The great museums are more and more eliminating all inferior work from their

exhibits and declining all but the best. As a result, there is no better school for developing good taste than association with the objects in the museum. For the designer the wealth of material in the Metropolitan Museum is a treasure trove. Apart from the exquisite laces, the rich textiles, and the wealth of tapestry, there are collections of pottery, metal, armor, wood carving, inlays, stained glass, furniture, fans, etc., which are worthy of the most careful study. The rooms filled with examples of the subtle and difficult styles of the eighteenth century in France, are a revelation to the student with only the knowledge of the so-called styles of the Louis as exemplified in modern imitations, and there is no other collection where delicacies of difference can be so readily compared. The Persian faience rooms are an example of subtle color and beauty of glazes which should stimulate the modern potters. And in many of the cases, the bronzes, ceramics, glass, and embroideries are assembled with such an appreciative sense of color relations, that decorators would do well to spend careful study upon such excellent achievement. Here before the public is offered for their study, and especially for the study of the designer, work of so much beauty that association with it cannot fail to develop good taste, work which has been sifted through the centuries until the dross is no longer in it, and which has been assembled with appreciative care, with the experience and good taste of skilled men.

The advantages of these examples of art cannot be too highly esteemed by designers in every craft.

C. HOWARD WALKER.

THE VALUE OF A MUSEUM TO THE STUDENT

BY the mouths of many witnesses truth is established; by the testimony of many speakers the value of a museum to the student of the decorative arts is emphasized. For this reason the following paragraphs are reprinted from Volume 12 of *The Museums Journal*.¹

At the Dublin Conference of 1912, James Ward, A. R. C. A., Headmaster of The Metropolitan School of Art in Dublin, spoke as follows:

It would be hardly possible to over-estimate the importance and value of Museums to Schools of Art, as they are the treasure houses of traditional art, and the latter affords the student one of the greatest sources, if not the chief source of his inspiration, when he comes to try his powers in the creation of original design.

The old, time-honoured proverb — "Necessity is the mother of invention," which we have all used as a copy line in our youthful days, is only partly true, like some other proverbs, for, as Emerson says, "It is tradition, more than invention, that helps the poet to a good fable;" and Beaumarchais has wisely said that "One is always the child of somebody." And so in the matter of invention in decorative art and design, and we might add, in the matter of scientific invention as well, we are all more indebted to tradition than we care to own, for when we set about to create works of use or beauty we should arrive at poor results if we had not some tradition to help us, for out of nothing comes nothing. . . .

Skill of hand which furnishes the necessary power of expression in art is not a sufficient equipment for the student when he comes to fashion a work of creative art. To design an original work requires more than a skilful hand. An artisan, or a copyist may have great manual skill, but such individuals, however useful they may be in the world, will never create original work unless they add to their manual dexterity that inspiration

which they may acquire from an adequate study and knowledge of the best work of the past. They must see and know how the bygone creators of original design went about their work, in short, they must earnestly analyze and study the best types of traditional work in order to make their own creations as good, or if possible better, than those of the best artists and designers of former days, and we might add that they should also study and compare the more commonplace or meretricious art and design in conjunction with the recognized best in order to see where the former failed in fitness or purpose, or in beauty. . . .

The history of art points out to us that in all ages and times the student in art and craftsmanship was alive to the value of museums just as much as the student of to-day is, for in ancient and mediaeval times, and more particularly in the period of the Renaissance, the churches and palaces of all countries corresponded to our modern museums. Many on the Continent even do so to the present day. Not only were the palaces and churches of Italy and other countries veritable treasure houses of artistic and precious objects in gold and silversmithery, enamels, bookbindings, illuminated manuscripts, carpets, hangings, embroideries, ivory, wood, and stone carving, all kinds of altar and other furniture, but the walls were either hung with tapestries or painted with frescoes and the windows aglow with colored glass. These churches and palaces were the museums of the olden days, the caskets that contained untold treasures and priceless gems, and jewels of both old and contemporary art. They were also the schools where the young artists of the day went to study, and where they learned more and gained more inspiration from the traditional and contemporary art which they found there than ever they did in the studies of their masters. The ruins of Grecian art and those of ancient Rome furnished the museums where the artists of the Renaissance found much of their inspiration. Brunelleschi was enabled to set the dome on the Cathedral of Florence

¹Pages 229-30, 234, 268-269.

through the knowledge he gained of dome construction by the study of the old Roman remains of architecture. Raffaele decorated the Vatican after the manner and style of the stucco and painted arabesques which he found in the old Roman grottoes. To give one other illustration to show the value of what may be taken as a museum of contemporary art of the Cinque-Cento period, I will mention the frescoed walls of the Brancacci Chapel in the Church of the Carmine, at Florence. This veritable museum of frescoes, painted by Masaccio and by Masolino, who assisted him, was visited by Michel Angelo, by Raffaele, and nearly all of the contemporary Italian painters, as well as by many of the old German artists who crossed the Alps to study and to copy the wonderful epoch-making art of Masaccio.

Another speaker, Dermot O'Brien, President of the Royal Hibernian Academy, struck the same note in the following words:

"Away with your museums, your old bones, your archaeological middens," shouts young hot-head, "Art must be new, vital, not grafted on old stocks rooted in exhausted soil."

"Come, my child," says cool-head, "let me take you by the hand and show you the great achievements of the past and the progress of art, that you may absorb, emulate, and possibly add your quota to it." . . .

Too close poring over the show-cases of the museum will often produce limited or contracted vision; on the other hand, to neglect any hints given you is to waste time.

The man with strong individuality, who alone is worth consideration, will seize on the essential truths demonstrated by his forbears and adapt them to his own requirements and his own times.

This brings me to what I consider to be the true functions of the museum gallery for the artist.

Firstly. — By the historical sequence of achievements the artist will learn that truths can not only be expressed in different ways but there are always varied

aspects of truth at the same epoch, that sincerity or truth of purpose is the dominant note of all good work and that no one person and no one epoch has ever expressed the complete fulness of truth.

Secondly. — He will learn that strict education on accepted examples has never been and never can be a bar to individuality that is strong enough to be at all likely to be of account, for no age can really project itself into a past age. I would cite that band of young revolutionaries who felt that they must get back to the beginnings of art as they then knew it, who are known as the pre-Raphaelites.

Was ever any result so absolutely different from its professions? Could any one mistake the work of the young Millais, Madox Brown, Holman Hunt, for the work of Fra Angelico, Masaccio, or other early painters of the Renaissance?

Thirdly. — He will learn that the gallery is the foster-mother of new inspirations.

You can not acquire originality by taking thought. L. da Vinci recognized that and wrote, "You know, O painter, that of yourself you can make nothing new," or words to that effect, and went on to explain that it is by a rearrangement of known things that you get something new.

Over and over again the gallery will show him that an influence, even a plagiarism, does not necessarily destroy individuality. He will find in the works of Botticelli whole figures taken direct from so absolutely a different character as Pollaiuolo, and yet not feel that Botticelli is losing his individuality; he can find Raphael in Rubens, Tintoret in Velasquez.

Fourthly. — He will find in the gallery his best teacher of technique, without which he can never express himself, and lest he should get into a stereotyped manner of expression, he will find that each master varies his technique with his mood, employing every artifice to gain his end. I don't think one can lay too much stress on the importance of the museum for teaching technique, and I would insist on every student spending some hours in the week copying good examples of technique.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

TALKS ON THE MUSEUM COLLECTIONS FOR TEACHERS

DURING the coming year the Museum Instructor will give three courses of talks on the Museum collections to teachers in the public schools. The talks will be given in the galleries before the objects, that they may be studied at first hand.

Tickets to the talks will be issued to teachers of New York separately in the order in which the applications are received, up to thirty for any one group. Extra appointments will be made if necessary. Teachers may secure tickets for an entire course or for separate appointments, but are asked to indicate this in applying for tickets.

The first of these courses, for teachers in the elementary schools, is intended to present material in such form as to make it directly available for use with children. Suggestions and methods of approach will be given for teachers bringing classes afterwards to see the objects or using photographs of them in the class room. The dates and subjects of the talks are:

- Oct. 14: Life and Customs in Early Egypt.
- " 21: The Parthenon (including myths and customs as seen in its sculpture and in the Greek vases).
- " 28: A Roman House.
- Nov. 4: A Mediaeval Knight, His Castle Furnishings and His Armor.
- " 11: The Holland of our Dutch Settlers.
- " 18: Portraits and Furniture of Colonial Days.

The second course will consist of general talks on the collections for high school teachers. The aim of this course is to help teachers, especially those of history and of literature, to know the material at their disposal and to aid in its selection for class use. It will consist of an intimate study of the objects in the galleries, under the direction of Miss Fenton. The dates and subjects of these talks are:

- Oct. 16: Egypt.

- Oct. 23: Greece.
- " 30: Rome.
- Nov. 6: Middle Ages.
- " 13: Renaissance: Architecture and Sculpture.
- " 20: Renaissance: Painting and Minor Arts.
- Dec. 4 and 11: Modern Painting.
- " 18: Modern Sculpture.

The third course, for high school teachers, will be devoted to the study of painting. The object of this course is not only a study of selected Schools and Masters of Painting as illustrated in the Museum Galleries, but a study of the paintings in relation to history and literature. These will be taken up in the following order:

- Feb. 19: Renaissance, Italian.
- " 26: 17th century, Dutch and Flemish.
- Mar. 5: 18th century, English.
- " 12: 19th century, French.
- " 19: Early American.
- " 26: Contemporary.

The names and school addresses of those wishing to join these courses should be sent on or before October 4, 1913, or February 7, 1914, to the Assistant Secretary at the Museum.

THE NEW CLASS ROOMS

WITH the completion of the new north wing, the Museum comes into possession of two large class rooms, which will take the place of the old one. One of these rooms, is arranged with tables, easels, blackboards, etc., for the use of classes and groups of people who may wish to sit down for the purpose of sketching, or studying objects from the collection, or from books and photographs which will be brought here.

The larger room seats two hundred people, but it can be opened into the smaller one by means of folding doors, thus increasing its seating capacity to three hundred. In it a new and improved stereopticon lantern, with reflectoscope attachment, has been installed.

The entrance to these rooms for classes is at Fifth Avenue and Eighty-third Street.



THE MUSEUM AND THE SCHOOLS

LAST year more teachers and their classes visited the Museum than ever before, and it is hoped that still more may come this year. The Museum desires to be of real service to this class of its visitors, and to make every effort through its Instructor, class room, and lectures, to meet the needs of all who find its collections helpful in teaching.

Some of the numerous questions concerning the wisdom and feasibility of coöperation between museums of art and schools, questions which quite naturally arise in the minds of teachers and museum people alike, are interestingly treated in the following paper by Miss Louise Conolly, of Newark, formerly Supervisor of Schools in Montclair, N. J.

IF I WERE YOU

A MUSEUM ROMANCE

I

SEVERAL years ago I was a teacher in a small town in central Missouri. They brought to our town a young man with a long forelock which used to droop over his forehead and which he constantly shook back by a movement of the head. He was to be our art supervisor.

He taught the children to make birds' nests of clay, and landscapes of colored paper, and posters with colored crayon, and to "pose" for each other, holding rakes and wearing sunbonnets, and to "hook" rugs as their grandmothers used to do.

He took them out to sketch the horse-chestnut trees, and had them paint apples and apple blossoms in water color. Also the older classes punched leather. Finally, they made "spots" of different shapes with brushes dipped in ink and water of various degrees of blackness or grayness, and they decorated stool tops and sofa cushions with the "designs" made by combining these spots. To the older pupils he spoke of "motifs" culled from flowers, fruits, and animals, and one class made a bedspread of squares of white cloth on which were "squared animals."

The children loved to do these things. Whenever anyone asked them what study they liked best, they cried out "Art."

Sometimes, instead of having the children do things, he brought into the room packages of "Perry Pictures" about which he and the children talked together, telling each other what they liked and what they did not like about them, and why.

Everyone thought the art course wonderful, but the supervisor was not happy. He said he was "dissatisfied with results." "What results do you want better than you have?" we asked him. "The art exhibit in the superintendent's office is beautiful." "I want," he said, "to connect it all with life, and I can't get it done. It should influence the daily life in the homes of the town."

Finally he made a big playhouse of a dry-goods box, and set the children to competing for the furnishing of it. They wove rugs for the floors, made designs and painted paper for the walls, made more designs and carved furniture from cigar-

box wood, embroidered and stenciled curtains, cut out tissue paper and put in stained-glass windows, and thatched the roof. At last they came to the decoration of the walls with the pictures. "When you sit about your open fire on a cold winter night," said the art supervisor to the class, "what kind of picture will you like to see on your walls?" "A spring landscape," said one. "A brook in summertime, flowing over stones," said another, for brooks in Missouri are muddy streams flowing darkly between muddy banks. "The ocean waves, beating against big rocks," said another, whose family for three generations had not seen the sea. Then up piped loyalty to home customs — "Can't you have no pictures of your cousins what's dead?"

"Now," said the art supervisor with kindling eye, "we are arriving. It is the 'pictures of cousins what's dead' that I came to conquer."

Out in Missouri we had so little back-ground to lean against, so little ground to stand upon, so little to aid us in the cultural environment! Here you have so much! That is why I head this article "If I Were You."

If I were you, teachers in Great New York, I would make all times, all countries, all classes, all climes, all genius, all prosperity contribute to the culture of my children. There is no spot in this or any other land whose teachers can not rightfully look on you with envy of your opportunities, and tell what great things they would accomplish if they were you.

II

I said something of this to a vigorous young public school teacher of New York City. "If I were you," said I. —

"Yes," said she, "If you were me — I mean, if you were I — you would each evening correct the papers of the day and prepare the lessons of the next day. And every morning you would go five miles to school full of joy and cheer. And you would all day long teach grammar, and oral and written composition, and reading, and spelling, and literature, and history,

and geography, and penmanship, and art, and music, and physical culture, and patriotism, and ethics, and hygiene with especial attention to stimulants and narcotics, and every lesson would be based on apperception, and interest, and involve self-activity and self-direction, and would consist of preparation, presentation, explication, drill, and application. And you would cause the children to be always soft-stepping, low-spoken, clear in enunciation, erect, clean, industrious, and perfectly free."

I smiled. I knew well that this teacher was going to do what all good teachers do when you suggest anything good to them — first flout it, second adopt it, and third declare that they have always done it that way. So, indeed, she did in this case, and wrote for me the story which here follows.

III

I had always intended to take my class to the Metropolitan Art Gallery. This year I began to do it. I did it thus:

I had an 8A class. I told the children on one Friday that they might bring in on some Tuesday morning a composition called "My Visit to the Metropolitan Gallery of Art." Whoever would bring it in on the next Tuesday would get, as a composition mark, whatever the essay deserved, plus ten credits. Whoever would bring it in on the second Tuesday thereafter, would get a composition mark plus eight credits. Those bringing in the essay on the third Tuesday would get the rightful mark plus six credits. The fourth Tuesday the added credits would be four. After that I made no promises.

Every Tuesday I received a number of essays, and on Friday I read out the marks for them, and advised everyone to go to the gallery during the next two days. Every Monday I asked who had been and gave them some time to write their essays in school hours.

On the fifth Friday there were still eight children who had not been to the gallery. I met five of them at the school on the following morning and went with them to the museum, letting them roam

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

about at will there, and making no suggestions as to what they should look at. The next day one of these took one of the three remaining pupils to the gallery, and the next Tuesday morning I got essays from the six, and from the two who could not go at all because they worked both Saturdays and Sundays for wages, I accepted essays on some picture which they had seen in a house, a store, a church, or elsewhere. Both described scenes shown at "The Movies."

My reason for insisting on this first unsupervised visit was that I wanted the strangeness of the museum to wear off a little before attempting a lesson there. I cannot, myself, study one thing at a museum on a first visit to it. My eyes are attracted to many things so that I cannot see one.

Meanwhile, I had not been idle. I visited the museum on a Sunday to see how "the people" made use of it, and I could write a long chapter on what I saw. Also, on the Mondays when I let those children who had been to the museum write upon that trip, I had the rest of the class write upon other personal experiences, such as "The Most Exciting Experience of My Life," and "The Most Beautiful Thing I Ever Saw;" and among those topics I included, "How I Spent Yesterday." As these were Monday essays, I got illuminating information upon the Sunday avocations of themselves and their families.

And I paid two visits to the museum on week days. Once I went to find just what sort of creature a "docent" might be. The literature which is so handsomely printed and so liberally distributed to us teachers, and which all of us so systematically throw into the waste basket, with no thought of the living personalities at the other end of the correspondence, had produced in my mind a vague notion that I could get something for nothing if I would call on the museum, and that its officers wished to do me good because I was a teacher. I don't know why that attitude in any institution awakens resentment in me. But it does, and I think it does in many teachers. Half rates to

teachers, special terms to teachers, information free to teachers, even when we take advantage of them, seem to convey some sort of sentimental flavor to our relations with the world, involving perhaps an obligation of unworldliness on our part, perhaps a kind of implication of social and financial disadvantage. The feeling is too illusive to be accurately formulated, but substantial enough to cause me to put seductive-looking museum leaflets into the fire.

A docent — my docent — is an indefatigable lady, refined and cordial, full of information on art, artists, and curios, but vague in her notions of New York Public School children. She will do anything in the world for you except break the rules of the museum. But she will stretch them. She walked about with me, telling me what she had done for many other teachers, and she showed me the reference picture collection, the library, the lecture room, and the collection of lantern slides. And she gave me literature, much of it duplicating what I had thrown away. Once you have seen this friendly docent, who seems eager to function, full of the feeling that she has intrusted to her riches that ought to be used, you see, when a piece of museum literature drifts your way, shining eyes of invitation, and outstretched hands of welcome behind it.

I told the docent that I would send her certain topics which I should like to use the museum to help me teach, and that, on receipt of a note from her, I would come to see what material she had for me. Then I looked over the subjects which I was teaching at that time, and I sent her the following demands:

1. I am teaching design from two motifs — the rose and the daisy, and I want to show my children how these motifs have been used for decoration in many times and by many peoples.

2. I have taught my children, by a comparison of Scott and Shakespeare, that each author has his own style in telling a story. I want to show them that each artist has his own style in depicting a scene. For that purpose, I want two landscape artists as different in style as my two authors

are — say Corot and Constable. I want to show the children several pictures by each artist, and reproductions of several more.

3. This country was settled by the French, the Dutch, the English, the Spanish. I want to see articles of use and beauty showing that, in the sixteenth century, these four nations had about the same degree of civilization, but differences of custom.

4. We have read Scott's *Lady of the Lake* and Shakespeare's *Merchant of Venice*. I want anything in art that will lend interest to either or both of these.

I sent in this requisition to the museum on Tuesday. On Friday I got a note saying that all was ready for me, and on Saturday I went to the museum and looked over the prepared material myself, so as to be ready to do my teaching under the supervision of the docent. She had expected to do it for me, but I wouldn't accept that. My pupils are not going to think that I can't instruct them in archaeology, eschatology, or any other ology or onomy that percolates into the course of study, from whatsoever source it may come.

On Wednesday afternoon, the class and I went to the museum together — forty-two girls and boys in fine raiment and high spirits they were, and one care-full woman was I. But a nice little German mother went along, and herded them in the rear while I marched in the van.

We got permission of everybody, and gathered blessings as we went. Getting the parents' permission was the great task. I made a penmanship lesson of the notes, having each pupil write one perfect in form and take it home Tuesday for the parent's signature. Only two came without it. One of these had a cousin in the 8B grade who vouched for its being all right, and the other I took on faith without mishap. I had to pay four forgotten carfares, and two of these were returned next day. The comments we collected en route were friendly. "It's the Children's Crusade," said one; "They're juvenile militants," said another; "Ain't de public schools goin' some?" said a third.

I gave two lessons.

Because the museum had only one Constable, the docent advised Ruysdael for the second artist. There are three Corots and three Ruysdaels in the galleries, counting Jacob and Salomon Ruysdael as one, which suited our rough classification well enough. I had the children study hard these six pictures. The only help or suggestion that they got was from the docent, who told me within their hearing that Corot, it is said, achieved his spots of color by using a brush in either hand. Then we went to a class room where there are tables, which we sat around, and they studied again the photographic reproductions of these six pictures, which were supplied in abundance. Then a characteristic picture (in reproduction) of each was hung where all could see it and the test was given.

For the test I had reproductions of five other Corots than those in the Metropolitan and five other Ruysdaels, which the docent produced from the reference library of prints. I gave each pupil a slip of paper, on which he wrote his initials and ten numbers. I clamped a slip of paper, bearing a number, at the top of each picture. Then each picture was held up for inspection before the pupils at each table and each pupil wrote, opposite the proper number, the letter C or the letter R. On the first test 33 out of 42 received 70 per cent or over, though only one had a perfect paper.

Those making less than 70 per cent were allowed to study several examples of each artist again, and the test was made, giving as a result two papers worth 80 per cent, two 70 per cent, and the others below 70 per cent. The two who made 80 per cent on this test had made 40 per cent and 30 per cent before; they are both children who find concentration difficult. The fact that so little gain was made by the second study may be significant. I am no experimental psychologist, but I shall watch future classes on this point.

Then I asked each pupil to make on the back of the slip some comment indicating what differences he found between the two artists. The results were meagre.

"Corot is mussy, Ruysdael is neat;" "C. puts water in his ink;" "Corot is full of spots;" "R. puts it down the way it is, while C. has it the way it isn't;" "One tells facts and the other is fanciful;" "Ruysdael crinkles his leaves and Corot dapples his stems." — These were the best of the comments.

This whole study took fifty minutes.

Then we began our search for daisy and rose decorations. The children learned how to label their notes according to the rooms which they visited, and listed roses and daisies used in various materials by different peoples; for example,
Egyptian — Ceiling sections

Tiles

Dutch — Pottery

Wooden bed

French — Chair covers-textile

Iron screen.

Chinese — Platters

The search became so exciting that I herded my charges out of the building with difficulty. And, as I learned afterward, several of them went back and conducted a still hunt of their own, the fruits of which, in the guise of sundry wonderful sketches, they displayed with pride next morning.

"When shall I elucidate Shakespeare for you?" said the docent in parting.

"Next time," said I.

There will be a next time, and a next, and a next, for I know my way now.

And when I begin to reckon up the value of the work, I think that this is the chief value for the children as well as for myself. True, we have learned: 1. That an artist has a style which a tyro may recognize if he so choose; 2. That the little problems which our art teacher sets for us make us fellows with all craftsmen in all countries and all times, working in many different media and by many different tools. But chiefly we have learned that the museum and all it holds and stands for is ours. When I asked the children on Thursday morning how their feeling about the museum had changed, they were even more inarticulate than in their attempts to formulate Corot's style. Most of them mentioned the "kindness of the lady." But Felix de Grafenried seemed to voice the common feeling when he said, "I found out that the museum ain't only to brag about."

It were well, I think, could many intelligent adult citizens learn that.



